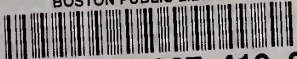


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With Explanatory Observations. (12<sup>th</sup> Edition) by the Proprietor

SEQUEL  
TO THE  
First Companion.  
to the

*Chiroplast.*

8052.431

*being a Description of*

**PROGRESSIVE LESSONS.**

*grounded upon the Harmonies of the Early Easy Lessons in that Work.*  
so as to be played with them.

**In Concert,**

*by Pupils more advanced in their Studies.*

COMPOSED BY

*J. B. Logier.*

*Inventor of the Royal Patent Chiroplast or Hand Director & Founder of this System of Musical Instruction*

*London*

*Published by J. Green Music Agent 33 Scho Square.*

*Boston U.S. 1827.*

*Copy Right Secured. Price 2.50*

*Boston, Published, & Sold by D. Browne at his Musical Seminary.*

*Companion to this Book \$2.50 see Catalogue 8<sup>th</sup> Page of the Comp:*

*706*  
*of the*  
*City of Boston*

Mrs. Joshua Crane.  
April 4, 1905

RECEIVED  
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1905



# INTRODUCTION.

To the 12<sup>th</sup> Edition  
of the SEQUEL.

8052431

Satisfactory experience having proved the efficacy of his New System of Musical Instruction the Author has had the gratification to see it established with the happiest success not only throughout these Kingdoms but also in Spain, America, the East and West Indies, and other parts of the Globe.

From the increasing demand for these publications it is obvious that their utility is very extensively appreciated—considered merely as elementary works—this plan is Novel, and the progress of instruction rendered highly interesting and amusing.

The first Companion to the Chiroplast contains the groundwork consisting of simple Lessons adapted to the progressive improvement of the pupils—and this present work consists of a series of Lessons composed expressly on those original Subjects contrived so as to be played alone as distinct Lessons in their own particular style or in full Concert with the others, being grounded on the same succession of harmonies: the Variations embracing nearly every description of passage.

By playing together the different Lessons which are separately adapted to the different capacities of the several Performers, a complete Band is formed capable of great effect by alternate solos, duets &c. The Concert thus acquires a pleasing light and shade, the Pupils themselves are delighted and become highly interested—insensibly acquiring a knowledge of Harmony and accompaniment with a confidence in the performance unattainable by any other means.

By thus uniting many Pupils of different degrees of acquirement, all slight errors are mutually corrected, the happiest emulation is excited, and the rapid progress of improvement under these circumstances, is truly astonishing.

Before commencing the Lessons in this work it is presumed that the Pupil has already proceeded through those contained in the First and Second Companions and that he can play the Exercises and Scales by simular and contrary Motion with facility in a moderate time, he will thus have acquired a proper strength of finger and a good position of the hand and wrist.

The Exercises and Scales should be for some time daily practised even whilst the pupil is proceeding with the following Lessons—being at all times careful to observe that the fingers lie exactly over the very centre of their respective keys, the necessity of which cannot be too strongly impressed upon the mind of the pupil; and in order to be assured that all the force employed proceeds from the fingers alone, it is advisable sometimes to lay on the upper side of the hands small pieces of coin or something similar: if the execution is steady and these are not shaken off during the performance, it will warrant the best expectations of a free powerful and brilliant fingering.

This Lesson is the Harmony of the 1<sup>st</sup> Lesson in the Companion; (the subject of which is written over it) this, if played on an Organ, will give the Pupil a just notion of the continuation of Sound. The fingers must be held down firm, while the Pupil recites for each bar full One, Two, Three, Four, laying a particular emphasis on the last.

N.B. Should the pupil be unable to reach the Octave in the Bass he may use the thumb only, extending his 4<sup>th</sup> finger to the utmost towards the octave below.

SUBJECT. 

(a) ALLEGRO.


N<sup>o</sup> 1. 

(b) *for*

Any or all of the following as far as N<sup>o</sup> VIII may be played in concert with Lessons N<sup>os</sup> II, III & IV in the Companion.

This is the Harmony of Lessons II, III & IV in the Companion and may be played as the preceding one on the Organ during their performance.

SUBJECT. 

N<sup>o</sup> 2. 

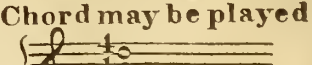
(c) *pia*



(a) See Ch: Comp: page 38

(b) *forte for:* or *f:* to be played loud. *ff* still louder.

(c) *piano pia:* or *p:* to be played soft.

\* Should the fingers of the Child be too short the Chord may be played thus 



The Harmony of the Chords sprinkled — all unnecessary motion particularly of the 4<sup>th</sup> finger must be avoided — observe all the fingering especially when the 3<sup>d</sup> is marked.

SUBJECT.

N<sup>o</sup> 3.

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a C-clef and a common time signature, containing a simple melody. The middle and bottom staves are grouped by a brace and form a grand staff. The middle staff is a treble clef line with a C-clef and a common time signature, containing a complex melodic line with many slurs and fingering numbers (1, 2, 3, 4). The bottom staff is a bass clef line with a C-clef and a common time signature, containing a harmonic accompaniment with chords and some single notes.

The second system of the musical score continues the three-staff format. The top staff has a simple melody. The middle staff continues the complex melodic line with many slurs and fingering numbers. The bottom staff continues the harmonic accompaniment with chords and single notes.

The third system of the musical score continues the three-staff format. The top staff has a simple melody. The middle staff continues the complex melodic line with many slurs and fingering numbers. The bottom staff continues the harmonic accompaniment with chords and single notes.


The fourth system of the musical score continues the three-staff format. The top staff has a simple melody. The middle staff continues the complex melodic line with many slurs and fingering numbers. The bottom staff continues the harmonic accompaniment with chords and single notes.

The Right hand playing Scales—extracted from the finger Guide Lessons; the Left extended so that, whilst the thumb and 4<sup>th</sup> finger embrace the Octave the first finger is held over the 5<sup>th</sup> the Second finger over the 4<sup>th</sup> and the third finger over the 3<sup>d</sup> of the Chord.

SUBJECT. (h) POCO ALLEGRO.

N<sup>o</sup> 4. (k) LEGATO.

(h) POCO, a little, a little, slower than ALLEGRO—see Ch: Comp: 38.

(k) LEGATO, to be played in a smooth gliding manner, giving each note its full duration of sound: a mark thus  called a slur and placed over a succession of notes, is often used to denote that word—as in the second bar of this Lesson.



Scales for the Left hand — extracted also from the finger Guide Lessons, the Right hand playing the Chords with firmness and energy.

SUBJECT. *POCO ALLEGRO.*

N<sup>o</sup> 5.

**Exercise in Triplets**—keep the Minim well down and move the remainder of the fingers freely.

SUBJECT.

ALLEGRO.

N<sup>o</sup> 6.

A musical score for a piano piece. The title 'SUBJECT. ALLEGRO.' is at the top left. Below it is a single staff with a treble clef and a common time signature 'C'. The melody consists of eighth and sixteenth notes. Below this is a grand staff with two staves, treble and bass clefs, and a common time signature. The left hand (bass staff) has a complex accompaniment with many sixteenth and thirty-second notes, including triplets and slurs. The right hand (treble staff) has a melody with slurs and some triplets. The number 'N° 6.' is written to the left of the grand staff.

The image shows a page from a musical manuscript, specifically a page from the Notebook for Anna Bach, BWV 171, by Johann Sebastian Bach. The page contains three staves of music, labeled 1, 2, and 3. The notation is in G major (one sharp, F#) and 4/4 time. The first staff (Treble clef) contains measures 1-4. The second staff (Alto clef) contains measures 5-8. The third staff (Bass clef) contains measures 9-12. The music is a simple, elegant piece, likely intended for a child or beginner. The notation includes various note values, rests, and fingerings.

A musical score for the song "The Rose Tree". It consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a treble clef accompaniment featuring eighth and sixteenth notes, often beamed together. The bottom staff is a bass clef accompaniment featuring a mix of eighth, sixteenth, and quarter notes, with some rests. The music is in 4/4 time, as indicated by the time signature. The key signature has one sharp (F#), indicating the key of D major. The score ends with a double bar line and repeat dots on each staff.



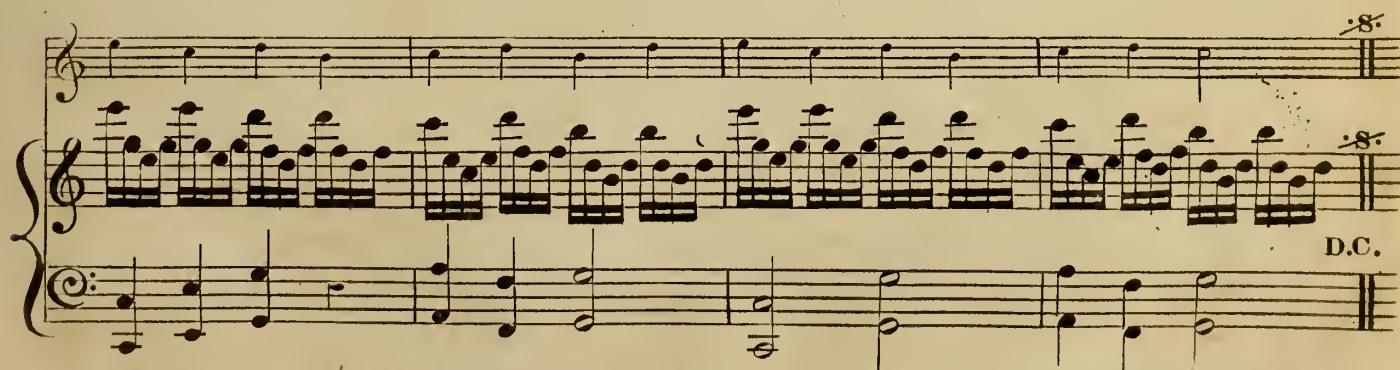
The Harmony of the Chords by Arpeggio —  
carefully observe the 3<sup>d</sup> finger of both hands.

SUBJECT.    
 (a) VIVACE.    
 N<sup>o</sup> 7.  + Fine.

 D.C.

This Lesson is well adapted for the exercise of the 1<sup>st</sup> finger  
and thumb of the right hand in an extended Position.

SUBJECT.    
 (a) SPIRITOSO.    
 N<sup>o</sup> 8.  Fine.

 D.C.

The following Lessons as far as N<sup>o</sup> XII may be played in concert with Lessons N<sup>o</sup> V,  
VI and VII in the Companion.

(a) See Ch: Comp: page 38.

(2)

## The Harmony of Lesson V in the Companion.

SUBJECT. 

(a) MODERATO.

N<sup>o</sup> 9. 



## Accompaniment to the same Lesson.

SUBJECT. 

MODERATO.

N<sup>o</sup> 10. 



Variation for the Left hand—observe to keep the 4<sup>th</sup> finger of the Left hand down whilst the rest of the fingers move freely.

SUBJECT. 

POCO ALLEGRO.

N<sup>o</sup> 11. 

(a) See Ch: Comp: page 38. (2)



First system of a piano exercise. It consists of a treble staff and a grand staff (left and right hands). The key signature is one sharp (F#). The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note pattern. Fingering numbers (1-4) are indicated throughout.

This Lesson may be occasionally played an Octave higher with the Right hand, for the sake of effect in concert.

SUBJECT.

**VIVACE.**

N<sup>o</sup> 12.

Second system of the piano exercise, labeled 'SUBJECT VIVACE N° 12'. It continues the musical theme with similar notation and fingering.

Third system of the piano exercise. The right hand continues with a more complex melodic line, and the left hand maintains its rhythmic accompaniment. The tempo marking 'VIVACE' is still in effect.

Fourth system of the piano exercise. The right hand features a series of descending and ascending scales. The left hand continues with eighth-note accompaniment. The tempo marking 'VIVACE' is still in effect.

This may also be played an Octave higher with the right hand when in Concert with Lesson VIII, the Pupil must be careful during the performance, to keep his 1<sup>st</sup> finger of the right hand between C# and D#.

SUBJECT. **VIVACE.**

N<sup>o</sup> 13.

May be played in Concert with Lesson IX in the Companion.

SUBJECT. **ALLEGRO.**

N<sup>o</sup> 14.

Legato.



The image displays a page of musical notation for a piano introduction and a waltz section. The top system shows the piano introduction in 3/4 time, key of D major. The melody is in the right hand, and the bass line is in the left hand. The key signature changes to C major for the waltz section. The waltz section begins with a 'loco.' marking and a key signature change to C major. The score includes various musical notations such as treble and bass staves, key signatures, time signatures, and dynamic markings.

This may be played in concert with Lesson X and XII—it requires considerable practice to produce the desired effect, especially the quick transition in the right hand from the semiquaver to the crotchet, which ought to be executed with great animation and distinctness as otherwise the effect will be absolutely destroyed.—It is calculated to give boldness and energy to the hands of the Pupil.

**SUBJECT.**

**MODERATO.**

**N<sup>o</sup> 15.**

(d) Staccato

The musical score is for a piece titled 'SUBJECT. MODERATO. N° 15. (d) Staccato'. It is written in G major (one sharp) and common time (C). The score consists of three staves. The top staff is a single melodic line. The middle and bottom staves are grouped by a brace and contain a bass line with chords and single notes. The tempo is 'MODERATO.' and the articulation is '(d) Staccato'. The key signature has one sharp (F#). The time signature is common time (C). The score ends with a double bar line and repeat dots.

(d) Staccato—the opposite to legato—each note distinctly marked.

(2)

(d) **Staccato**—the opposite to legato—each note distinctly marked.

(2)

With LESSON XI. in the Companion.

SUBJECT.

(e) MARCIA.

Nº 16.

A musical score for a march. It features a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some triplets and slurs. The piece is labeled 'SUBJECT.' and '(e) MARCIA.' and is numbered 'Nº 16.' in the bottom left corner. The score ends with a double bar line and a wavy line indicating the end of the piece.

The musical score for "The Bird Song" is written for a single instrument, likely a piano or lute, in G major (one sharp) and 3/4 time. The piece is in a single system with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is marked "1st time." and ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for three parts: a vocal line (top staff), a piano accompaniment (middle and bottom staves). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with the lyrics "The Rose Tree" and "The Rose Tree". The piano accompaniment features a waltz-like melody in the right hand and a bass line in the left hand. The score includes a repeat sign and a "2d time" marking. The piano part includes fingerings (1, 2, 3) and a "3rd time" marking.

A musical score for the song "The Rose Tree". The score is written for three parts: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The vocal line consists of a single melody line. The piano accompaniment features a complex, rhythmic pattern in the right hand, often using triplets and sixteenth notes, and a simpler, more harmonic pattern in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The title "The Rose Tree" is written in a decorative font at the top right of the page.

With LESSON XIII. in the Companion.

3d.  
SUBJECT.

**Nº-17.**

**MODERATO.**

A musical score for a piece titled 'SUBJECT. Nº-17. MODERATO.' The score is written for three staves. The top staff is a single treble clef in 3/4 time, marked 'MODERATO.' The middle and bottom staves are grouped by a brace and are in 3/4 time. The middle staff is a treble clef and the bottom staff is a bass clef. The key signature is one sharp (F#). The music consists of a single melodic line in the top staff, with the middle and bottom staves providing a harmonic accompaniment. The middle staff features a series of chords, some of which are marked with '1' and '2' below them. The bottom staff features a series of chords, some of which are marked with '1' and '2' below them. The score is written in a clear, legible style with a yellowed background.

(e) Marcia, to be played in a bold and military style.



First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes. The piano accompaniment in the grand staff features rapid sixteenth-note runs in the right hand and a bass line with eighth notes in the left hand. Fingering numbers 1, 2, 3, and 4 are visible.

Second system of musical notation. The piano accompaniment continues with complex sixteenth-note patterns. The right hand has more melodic movement with slurs. Fingering numbers 1, 2, 3, and 4 are present throughout the system.

Third system of musical notation. The piano accompaniment features dense sixteenth-note textures. The right hand has a melodic line with some grace notes. Fingering numbers 1, 2, 3, and 4 are used.

Fourth system of musical notation, marked **MINOR.** The piano accompaniment has a more active bass line. The right hand features a melodic line with grace notes. Dynamics include *p* (piano). Fingering numbers 1, 2, 3, and 4 are present.

Fifth system of musical notation, marked *f* (forte). The piano accompaniment has a strong bass line. The right hand features a melodic line with grace notes. Dynamics include *f* (forte). Fingering numbers 1, 2, 3, and 4 are present. A circled number (2) appears below the system.

With LESSON XIV. in the Companion.

2<sup>d</sup>  
SUBJECT.

MODERATO.

N<sup>o</sup> 18.

With LESSON XV. in the Companion.

SUBJECT.

(a) ALLEGRETTO.

N<sup>o</sup> 19.

(a) See Ch: Comp: page 38.

(2)



With LESSON XVI. in the Companion.

SUBJECT.

(2) PRESTO.

N<sup>o</sup> 20.

(a) See Ch. Comp. page 38.

(2)





loco

With LESSON XIX. in the Companion.

SUBJECT.

(a) ANDANTINO.

N<sup>o</sup> 23.

(b) Con espressione.

(c) (d)

loco

123

1<sup>st</sup> time. 2<sup>d</sup> time.

(a) Andantino See Ch: Comp: page 38.

(b) with expression

(c) This Embellishment when fingered thus, is Frequently used to facilitate the change of position of the Hand as well as for its Effect: the thumb being the chief agent on this occasion.

(d) See Ch: Comp: page 38.

(2)

1<sup>st</sup>  
SUBJECT.

ALLEGRO SPIRITOSO.

N<sup>o</sup> 24. *ff*

8va

8va

*p* *ff*

8va

8va



With LESSON XXI. For the performance of this Lesson it is necessary to remove the Chiroplast, as the Left hand is required to cross over the Right.

Count four Quavers in each bar.

2<sup>d</sup>.  
SUBJECT.

ANDANTINO.

N<sup>o</sup> 25.

Legato.

Left Hand.

L.H.



SUBJECT.

N<sup>o</sup> 26.

Presto.

With LESSON XXIII in the Companion.

1<sup>st</sup>  
SUBJECT.N<sup>o</sup> 27.

MODERATO

(a) Sempre Legato

or +

(a) Sempre Legato - Always legato. (2)



SUBJECT.

N<sup>o</sup> 28.

(b) RINFORZANDO. Rinf:

(c) CRESCENDO.

Diminuendo. *pp* Rinf: *fz*

*rf* *dim:*

(b) Rinforzando, Rinf, *rf*, Forzando or *fz*—implies that the note or passage to which either of those words is prefixed is to be played with peculiar force: sometimes it is marked thus >

(c) Crescendo, increase in loudness—Diminuendo, decrease in loudness; or thus— ~~dim:~~ ~~cres:~~

SUBJECT.

SPIRITOSO.

N<sup>o</sup> 29.*ff*

(h)

When those Staccato marks are set over or under any notes they are to be played short, sepearte, and distinct — in opposition to the slur



With LESSON XXV. in the Companion.

SUBJECT. **ALLEGRO.**

N<sup>o</sup> 30. (C) dolce

(C) dolce or dol: Sweet. (2)

**SUBJECT.**

**ALLEGRO MODERATO. (C)**


Nº 31

With LESSON XXVII in the Companion.

**SUBJECT.**

**ALLEGRO.**

Nº 32

(C) When two notes of the same denomination are joined by a curved line thus  the first only is to be struck and the finger held down until the time of the 2<sup>d</sup> note has expired: see (z) — where the same passage is differently written (2)



First system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with various ornaments (accents) and fingerings (1, 2, 3, 4). Above the staff, the markings "8va" and "loco" are present. The lower staff is in bass clef and contains a supporting bass line with some ornaments and fingerings (4, 2+).

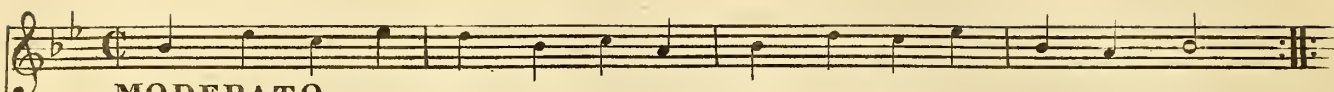
Second system of musical notation. The upper staff continues the melodic line with "8va" and "loco" markings. The lower staff continues the bass line.

Third system of musical notation. The upper staff features more complex ornamentation and fingerings. The lower staff continues the bass line.


Fourth system of musical notation. The upper staff includes "8va" and "loco" markings. The lower staff continues the bass line.

Fifth system of musical notation. The upper staff includes "8va" and "loco" markings. The lower staff continues the bass line. At the bottom of the page, there is a circled number (2) and a "2+" marking.

## With LESSON XXVIII in the Companion.


SUBJECT. 

MODERATO.

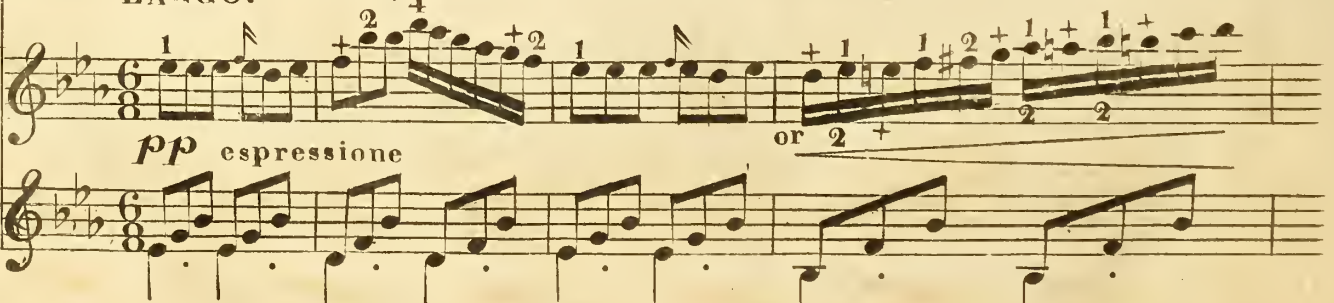
Nº 33. 



## With LESSON XXIX in the Companion.

SUBJECT. 

LARGO.

Nº 34. 

*pp* espressione



The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like "rinf". Fingerings are indicated by numbers 1-4. Pedal markings include a circle with a cross (open pedal) and an asterisk (discontinue pedal). The key signature has two flats, and the time signature is common time. The piece concludes with a double bar line.

This mark  $\phi$  denotes that the open pedal is to be raised. This mark  $*$  directs to discontinue the pedal so raised.

## Ejercicios en todos los TONOS MAYORES.

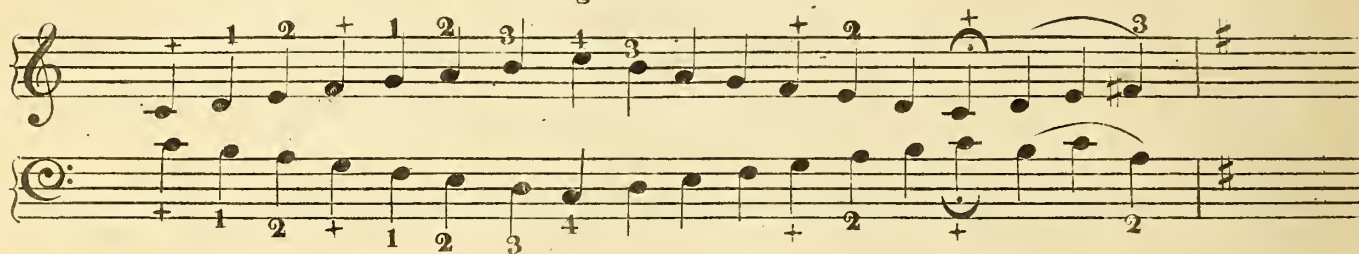
Escalas ascendientes y descendientes  
por

Movimiento Contrario.

Nota. En cualquiera de los Calderones se puede concluir.

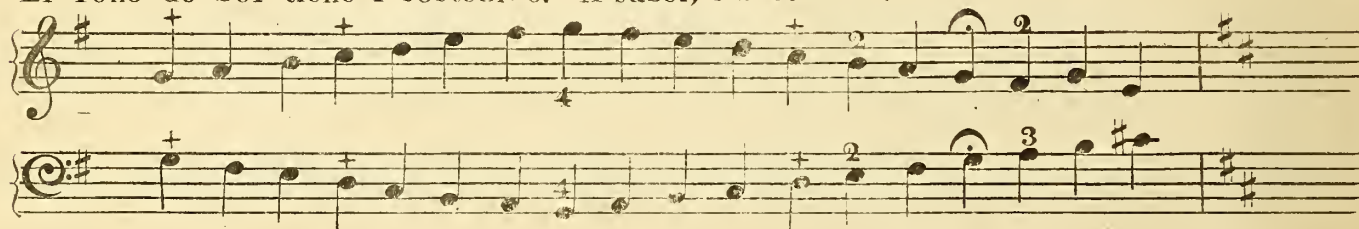
Obsérvese que estos Ejercicios deben tocarse muy despacio al principio.

El Tono de Do no tiene ningun sostenido ni bemol.

Tono de  
Do

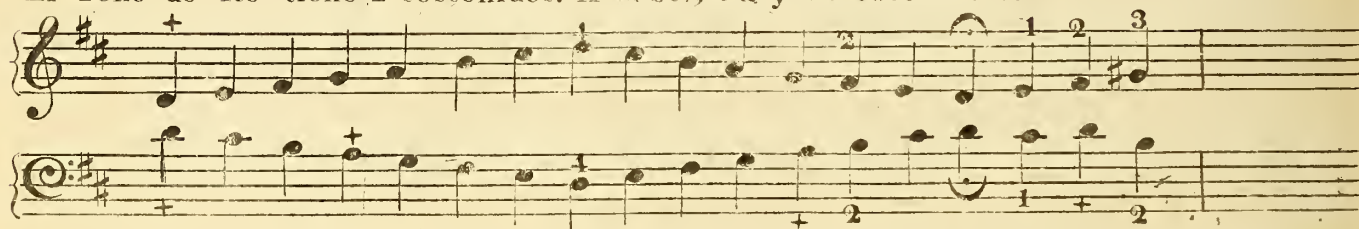
El Tono de Sol tiene 1 sostenido: A saber, Fa sostenido.

Sol



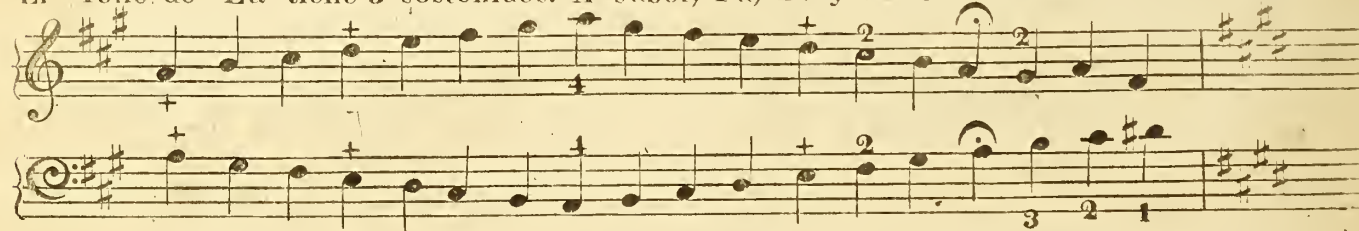
El Tono de Re tiene 2 sostenidos: A saber, Fa y Do sostenidos.

Re



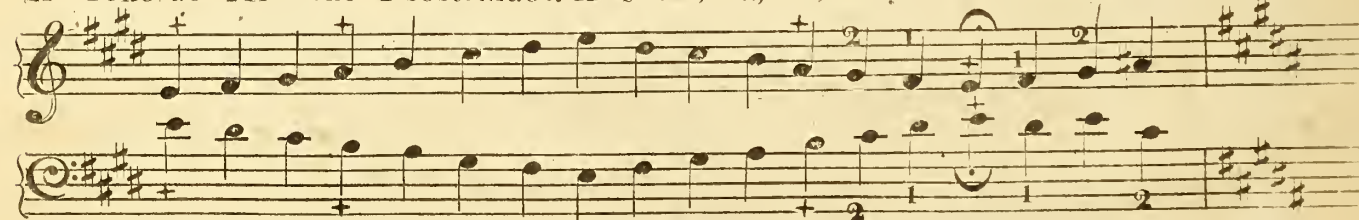
El Tono de La tiene 3 sostenidos: A saber, Fa, Do y Sol sostenidos.

La



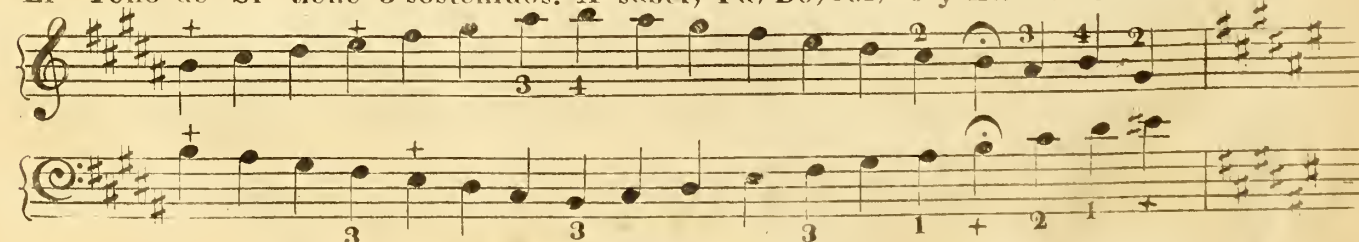
El Tono de Mi tiene 4 sostenidos: A saber, Fa, Do, Sol y Re sostenidos.

Mi



El Tono de Si tiene 5 sostenidos: A saber, Fa, Do, Sol, Re y La sostenidos.

Si

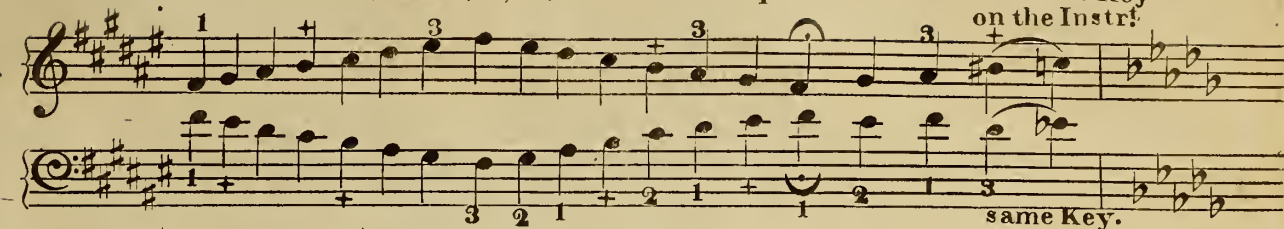




The Key of F# has F, C, G, D, A & E Sharp.

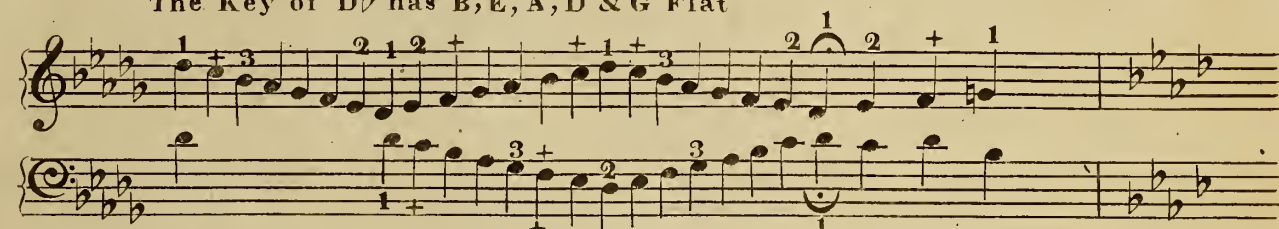
The same Key  
on the Instr!

Key of  
F#



The Key of D# has B, E, A, D & G Flat

D#



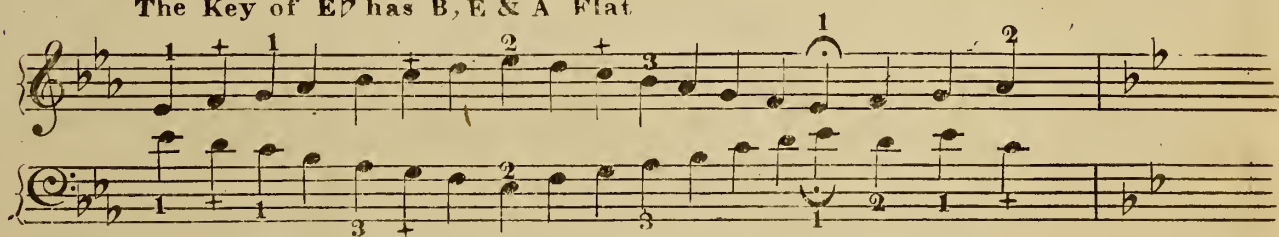
The Key of A# has B, E, A & D Flat

A#



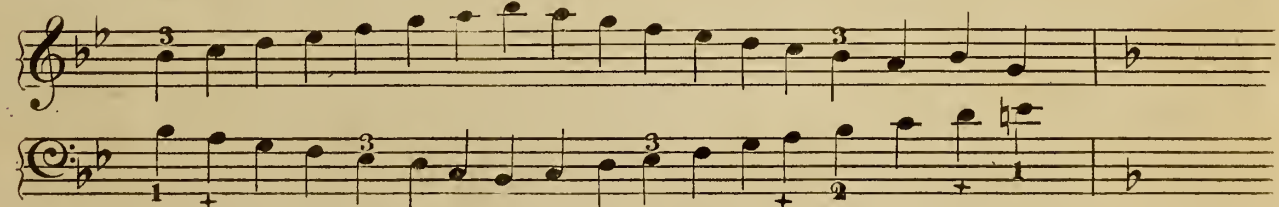
The Key of E# has B, E & A Flat

E#



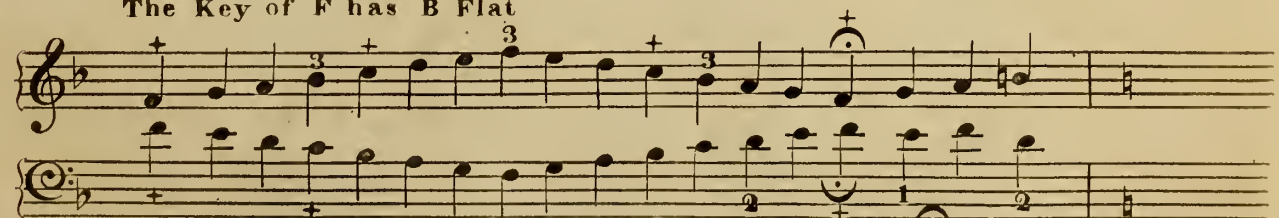
The Key of B# has B & E Flat

B#



The Key of F has B Flat

F



C

